

## LIST OF SECOND-HAND BOOKS.

1. "The Ambleside Geography." By Miss Mason. Book I. 7d.
2. "The Ambleside Geography." By Miss Mason. Book III. 1s.
3. "The Ambleside Geography." By Miss Mason. Book IV. 1s.
4. "This World of Ours." By H. O. Arnold Forster. 1s. 6d.
5. "Ourselves." By Miss Mason. Book I. 1s. 4d.
6. "French Lessons on Gouin Method." By F. Thémoin. Vol. I. 1s. 10d.
7. "Little French Folk." By C. Talbert Onions. 1s.
8. "French Lessons on Gouin Method." By F. Thémoin. 1st Book for children. 1s.
9. Hachette's Illustrated French Primer. By H. Bué. 1s.
10. "Les Français d'Autrefois." By J. S. Wolff. 9d.
11. "French Fables in Action." By V. Partington. 6d.
12. "Grammaire Lexicologique." By P. Larousse. 11d.
13. Becker's First German Book. 8d.
14. "English Grammar." By Morris. 6d.
15. "How to tell the Parts of Speech." By Abbott. 1s. 2d.
16. "Arnold's Language Lessons. Book III. Paper cover. 2d.
17. "Arnold's Language Lessons." Book IV. Cloth cover. 3d.
18. "Arnold's Language Lessons." Book V. Cloth cover. 3d.
19. "Arnold's Language Lessons." Book VI. Cloth cover. 3d.
20. "Saint Simon." By C. W. Collins. 6d.
21. "Wild Life in Woods and Fields." By Mrs. Fisher. Book I. 3d.

22. "Plant Life in Field and Garden." By Mrs. Fisher. Book III. 4d.
23. "Trees and Shrubs." By Mrs. Fisher. Book V. (two copies). 4d.
24. "Insect Life." By Mrs. Fisher. Book VI. 4d.
25. "Wild Nature won by Kindness." By Mrs. Brightwen. 1s.
26. "Lessons in Elementary Botany." By Oliver. 2s. 6d.
27. "Winners in Life's Race." By A. B. Buckley. 3s. 9d.
28. "A B C of Arithmetic." By Sonnenschein and Nesbit. Book I. 8d.
29. "A B C of Arithmetic." By Sonnenschein and Nesbit. Book II. 8d.
30. "A New Junior Arithmetic." By Bompas Smith. 1s. 9d.
31. "Longman's Junior Arithmetic." 6d.
32. "A School Geometry." By Hall and Stevens. Parts I. and II. 1s.
33. "A School Geometry." By Hall and Stevens. Parts I. to IV. 1s. 10d.
34. Plutarch's Lives: Pericles, Fabius Maximus, Demosthenes, and Cicero. 4d.
35. Plutarch's Lives: Agesilaus, Pompey, and Phocion. 4d.
36. Plutarch's Lives: Alcibiades, Coriolanus, Aristides, and Cato. 4d.
37. Plutarch's Lives: Romulus, Cimon, Lucullus, and Lycurgus. 4d.
38. Plutarch's Lives: Nicias, Crassus, Aratus, and Theseus. 4d.
39. Plutarch's Lives: Alexander the Great and Julius Cæsar. 4d.
40. "Julius Cæsar" (Shakespeare). 4d.
41. "The Tempest" (Shakespeare). Clarendon Press. 1s.



42. "Essay on Clive." By Macaulay. 6d.  
 43. "The Laws of Everyday Life." By Arnold Forster.  
 8d.  
 44. "Ways of Wood Folk." By Wm. Long. 1s. 3d.  
 45. "First History of Rome." By Author of "Amy Herbert." 1s. 3d.  
 46. "A First Poetry Book." By M. A. Woods. 1s. 3d.  
 47. "The Dawn of Revelation." By M. Bramston. 3s. 6d.  
 48. "Musical Drill." By A. Alexander. 1s. 3d.

Students sending the names of books they wish to dispose of second-hand, are requested to state the price they want for them and the condition they are in.

The second-hand books can only be sold to students for their own use, or in exceptional cases, to parents who really cannot afford to get the books new. It will easily be seen that otherwise it might seriously interfere with the sale of books at the P.N.E.U. office.

G. M. BERNAU.

Sid Court, Redhill.

August, 1910.

#### DRILLING APPARATUS.

Six light poles, 1s. 6d.; six rings, about 10 in. diameter, 1s. 6d.; eight blue muslin scarves, 9d.; six pairs of little bells on elastics, 1s.; seven pairs of dumbbells with bells at end, 1s. 2d.; five dark red balls, 1s. 3d.; seven pairs cymbals, 4s. The whole lot for 10s.—less than half of their original price.

I have also sloyd accessories—five of each of the tools. These will be very cheap—less than half price, though they have only been used for a term and a half.

#### GEOLOGICAL SPECIMENS.

Miss Bernau has also kindly consented to act as "middle-man" for the exchange of geological specimens, etc., so

that students in a granite district for instance can exchange for chalk, fossils, etc., as their work may require.

#### SUBSCRIPTIONS!

I am glad to say that I have received over twenty subscriptions in response to the appeal sent round in July, but there are still nearly forty who have not paid the 3s. 6d. due for the current year. Will these students really make a point of letting me have their subscriptions without another individual appeal? The Association cannot exist without its proper income, and I am quite sure if these delinquents knew the extra trouble they caused by their delay in sending their subscriptions they would all try and be among the very first to do so another year.

LILIAN GRAY, *Treasurer.*

5, Old Palace Lane, Richmond, Surrey.

#### NOTICES.

##### DEATH.

We deeply regret to announce that Eva L. Jones, adopted daughter of Rev. and Mrs. Cooper-Marsden, of Borstaldene, Bickley, Kent, and who was junior monitress at Scale How, was drowned at Howick, Northumberland, on August 18th. Aged 27.

#### SIR EDWARD BURNE JONES AND HIS PICTURES.

The work of the "Moderns" which the children in the P.U. school-rooms have been lately studying has one outstanding feature—its "likeness" to the matters or persons depicted. What is called realism or fidelity to nature is a certain photographic accuracy, which Rosa Bonheur sought in the knacker's yard, and Millet, the rough son of the soil, saw and felt when treating of the soil.



Here in the work of Burne Jones we have the past and the present linked together. Some of his work would not look out of date in the "Early Italian Room" of the National Gallery; some of it would look like the latest wall-paper frieze from Liberty and Warings. Born in the high tide of British smugness and prosperity, brought up and sent to college with the intention of being an orthodox Anglican clergyman, to whom "art" was, if not evil, at least a thing rather suspect, he came at Oxford under the influence of that wonderful band of brethren, the pre-Raphaelites. Friendship with William Morris, and finally an introduction in London to D. G. Rossetti, awoke the slumbering soul, the Celt hidden away in Burne Jones' outwardly "Midland" associations.

Thus the man who had never had a drawing lesson or ever tried to sketch after the fashion of those days, became a painter's pupil, not because he had an aptitude to be encouraged but because he wished to share in the expression of a message.

He never "learnt to draw," he never was discouraged and brow-beaten and classified in an art school, he began at once to try to depict the ideas seething in his brain. His early pictures have all the faults of an exaggerated Rossettism; his ladies are fearful and wonderful beings in mediæval gowns with huge buns of hair and pouting lips, but already the distinctive talent of the pupil was emerging. Burne Jones was a born designer; emotional and moral atmosphere made him a symbolical designer, but even his later and greater studio pictures have the formalism of an accommodation of line to space as great as in any of the ancient goldsmiths.

This natural bent was fostered by the designing work for stained glass which fell to him as a crumb from his master's table, and later in work done for the great Morris firm which slew for ever the red rep and mahogany of the Victorian era.

The "balance" of his pictures is as self-conscious and intentional as the twist of an arabesque—his figures are thus

not because living persons ever stood thus and were so "seen" in the flash of an artist's intuitive creation into a picture, but because the designer wanted crossed lines to complete his symmetry. The extreme example may be studied in the "Sponsa di Libano" at Liverpool. The colouring of his work was at first merely borrowed from his master and his school. The hot reds of the stained glass in Manchester College at Oxford are terrible, but perhaps he was not wholly responsible for that.

In later life he was an exponent of the "rainbow" doctrine. "King Cophetua and the Beggar Maid" is a beautiful study in brown and purple shadows. The outstanding feature of all his work, whether in form or colour, was that it should be true to idea; not a likeness, but a symbol; not a transcript, but a decoration.

He lived to see his work applauded and to win fame and recognition, all the greater because in an age of technicality he proved that the soul came first, and if it were but sincere the "craft" would follow after.

R. A. P.

## BOOKS FOR THE TERM'S WORK.

### PICTURE TALK.

"Life and Letters of Sir E. Burne Jones." 2 vols. Philip Burne Jones.

"Burne Jones" (Masterpieces in Colour). A. Lys Baldry. Jack. Price 1s. 6d.

### HISTORY, CLASS III.

"The Court of William III." (very good). M. Sharpe Green.

"A Queen's Favourite." (Life of Sarah Churchill.)

"I will maintain." Marjorie Bowen. (The youth of William III. in Holland.)



"Original Illustrations of English Constitutional History."  
(Prints and photos of the actual text of important documents.)  
Medley. Price 7s. 6d.

### GENERAL LITERATURE.

"The Lost Valley." A. Blackwood. A marvellous book, but not by any means one to be shared with our children. There is a wonderful study called "Old Clothes," of a case of hereditary memory, a subject which we ought to take seriously, and of which we should, in our "Psychology Notes," collect any authentic instances.

"Alfred Noyes' Collected Poems." When are you going, dear friends at Scale How, to give us an evening with the Moderns, Noyes, Trench, Newbolt, Lawrence, Bynon, etc.? One poem in this, "Bacchus and the Pirates," is a joy. Humour in poetry is so rare.

"Chantecler." E. Rostand. Any girl in Class IV. ought to be able to enjoy this, except the blackbird's slang; and after all he is the only person who says anything better not translated. The French is sonorously beautiful, and the moral quite excellent, especially for girls to take to heart if they do not want to grow up to be

"—— une femelle encor

Pour qui toujours l'idée est la plus grande adversaire."

(Read first the review and the very good translations in the May or June number of the *Commonwealth*, by Canon Scott Holland.)

### PICTURE TALK NOTES.

It is quite impossible to define the character of the art of Burne Jones at different periods or to give the definite date of the painting of his pictures owing to his manner of working. As fresh ideas occurred to him he put them roughly into shape on paper or canvas, completing them at long intervals as he felt inclined. His early artist days were

spent under Rossetti, his master and warm friend, and in such pictures as "Clara von Bork" and "Fair Rosamond," Rossetti's influence is plainly visible. In the "Merciful Knight," however, painted some years later, we see how completely Burne Jones has freed himself from that influence and how his own personality is showing itself. "The Days of Creation" was a subject which had long engaged his attention, and which he first represented in a set of small water-colours. In 1873 he designed for the church of Middleton Cheney a window, repeated the following year for Tamworth, the subject of which was the vision seen by the three Children of Israel in the fiery furnace. The figures of Shadrach, Meshach, and Abed-nego occupy the lower lights, and the six upper ones are filled by glorious figures of angels, supporting in their hands globes in each of which is seen the creation of the day represented. As each day reveals a fresh work, the angel of the preceding one gives place to the newcomer, the flame on whose forehead symbolises the creative energy; so that, while the first light shows but one angel, the last includes the six, and besides these the angel of the seventh day is shown crowned with myrtle and sitting at rest among the wild roses and playing a seven-stringed instrument.

Whilst working out these cartoons, it was suggested that they should be painted as a set of six pictures framed together as one harmonious whole, and as such they were exhibited. Throughout the arrangement of the figures is most beautifully balanced, whilst the colour, passing from the almost neutral tints of the first day to the glory of the last, through a delicate gradation of purples, blues, and greens, with some gold, has been described as an absolute triumph.

"Temperentia," a water-colour picture exhibited the same year as "The Days of Creation," is represented by a woman quenching the flames of desire with water from her uplifted urn. The drapery here may be contrasted with that of some of the earlier pictures.



"The Seasons," though painted between 1869-71, form with "Day" and "Night" a set of six water-colours exhibited 1874, and for each Morris had composed a quatrain which was inscribed at the base of the picture.

"The Seasons" were represented by four women standing in curtained recesses by still fountains. "Spring," in pale green:—

"Spring am I, too soft of heart  
Much to speak ere I depart.  
Ask the Summer tide to prove  
The abundance of my love."

"Summer" stands loosening her draperies to bathe in the cool water:—

"Summer looked for long am I,  
Much shall change or ere I die.  
Prythee, take it not amiss,  
Though I weary thee with bliss."

"Autumn," in deep crimson, is sad and weary:—

"Laden Autumn here I stand,  
Worn of heart and weak of hand;  
Nought but rest seems good to me,  
Speak the word that sets me free."

"Winter," the most beautiful of the four, garbed as a nun in black and white, stands absorbed in a book she holds in one hand while she warms the other at her fire:—

"I am Winter that doth keep  
Longing safe amidst of sleep.  
Who shall say if I were dead  
What should be remembered?"

"The Golden Stairs," named first "The King's Wedding," then "Music on the Stairs," is a study in white. It illustrates no particular legend, it has no special symbolic meaning; it charms the eye with its peace and beauty. A procession of girls descend a spiral golden staircase; they are clothed in simple garments and crowned with leaves.

Some hold cymbals, others tambourines, others long trumpets "such as those, which held in the hands of angels, gleam against the blue of Fra Angelico's skies. Their bare feet press the golden steps, and their bare fingers the silver strings of the lutes or the stops of the flutes. And the steps shine and reflect the feet and the chords vibrate and reflect the souls of the gentle musicians. Their path is strewn with branches like the threshold of a church on Palm Sunday. Here and there beneath the brows, eyes gaze out beyond the frame, beyond the halls, beyond the building, perhaps beyond life itself."—(*"Ruskin et la religion de la beauté."*)

Here we have a wonderful comparison between the spirit of the picture and that of our age of keen business competition with its mad frantic fight for fame and fortune.

Fame and fortune indeed came to the great artist, but he was too great to be spoilt by it. His principle, laid down for himself in early college days, "Our work, whatever it be, must be the best of its kind, the noblest we can offer," helped him to be utterly indifferent to the awards given to others which his friends thought were due to him. His life, like those of the heroes he loved to paint, was a spiritual pilgrimage; his quest, like theirs, the vision of the ideal; and in his pictures he proves how seriously he strove to realise those ideals.

M. EVELYN DAVIS.

## NOTES ON LESSONS.

Miss H. G. Biggar gave an excellent and most useful introductory lesson on History Charts. As it will appear in the July number of the P.R. it is not necessary to give details. But a few hints gathered from the teacher and the criticism may be helpful.

(a) The squares are never to be filled in with dates; the century, which should be written at the top, is the only key to the chart.



(b) A chart is always made for a hundred years, not just for the number of years in the period to be studied for the term.

(c) Miss Mason suggested that plenty of practice should be given in order that the children may know off (without hesitation) the dates represented by the several squares.

Miss Jones gave a Scripture Lesson from *Bible Lessons*, by E. A. Abbott, p. 125.

#### CLASS IV.

TIME 25 MINUTES.

The following points with regard to these Bible lessons were kept in view:—

(i.) Abbott advises a lesson by means of dialogue rather than through the medium of a lecture.

(ii.) The Bible is to be the foundation upon which the lesson is to be built. The children read St. Mark xiii. 24-32.

(iii.) To solve (at least partially) the difficulties which may occur in the reading.

#### OBJECTS.

(a) To encourage a thoughtful study of the Bible.

(b) To consider the Temple in the light by which the Jews regarded it.

(c) To offer a solution to the difficulty expressed in the text, "This generation shall not pass away till all these things be done," St. Mark xiii. 30.

#### COURSE OF THE LESSON.

(a) To show the importance of Jerusalem to the Jews an extract from "*Edersheim*," p. 4, was read. Show pictures of the Temple from Mount of Olives and draw rough diagram on board. Let the children find references in Bible to prove how proud the disciples were of the Temple.

(b) To help the children realise how great a blow Christ's prophecy was, read extract from Farrar's "*Life of Christ*."

Notice the connection between the Fall of Jerusalem and the Last Judgment.

The Jews had rejected Christ. With the Fall of Jerusalem Israel ceased to exist as a nation. It was truly "a Last Day," a "Day of Judgment." Also notice the connection between Christ's Second Advent and the Fall of the City. (See *Questions*, p. 264, Abbott, which should always be used in connection with the lesson.)

The altar and old sacrifice were taken away and the new sacrifice of Christ would impress the world and prepare it for His second coming.

(c) Refer to the parable. An incident which leaves its impression. Tells the time of year.

(d) "This generation shall not pass away" cannot refer to the Judgment Day (see v. 32).

Did refer to the Fall of Jerusalem. Compare dates. The disciples did see a coming of Christ. Find references according to Abbott (p. 126), and read extracts on same page referring to the continual coming of Christ to nations and individuals.

#### ODD NOTES GATHERED FROM CRITICISMS.

##### I.—IN REFERENCE TO HISTORY LESSONS.

(a) Miss Mason said a criticism lesson sums up afterwards or opens up in advance the whole of a subject. It is not a mere recital of the facts in the lesson; dates and names, however, must always appear in the narration or report as the case may be.

(b) When we take a section from a book we may not be able to cover a subject completely, but we must see that we do get a beginning, a middle, and an end (*à propos* of History to Class Ia, part of "*Life of Alfred*").

##### II.—GRAMMAR.

A lesson on compound and complex sentences.

Always begin by getting the *principal* statement from the children.



In subordinate clauses the introductory words are very misleading. Ex. :—

*Who* may introduce a noun clause.

"I know *who* it is."

*When* may also introduce a noun clause.

"I know *when* he is coming."

The only way is to tell on which word in the principal sentence the sub-clause depends, and consequently to see whether the clause replaces a noun, adjective, or adverb. Then co-ordinate sentences are known by their *not* depending upon each other—both are independent.

E. L. J.

## HANDICRAFTS.

In clay modelling this term some good results were obtained by the children of the practising school, who studied the animals (cows, sheep, etc.) during their walks, and afterwards modelled them from memory (in recumbent positions).

Animals studied from pictures (lion, etc.) were also well done.

The children of Classes Ia and Ib generally had models (shells or fruits) to copy from.

In half binding books we now paste the leather corners and backpiece instead of glueing them, after having damped and stretched the leather. This is less trouble and cleaner.

## MR. THORNLEY'S WALK.

On June 7th we went for our annual walk with Mr. Thornley. We went up to Sweden Bridge by the road. We found great numbers of beetles, flies, moths, daddy-longlegs, and other interesting things. We found two

species of saw fly. They are sluggish little creatures and have no sting. The female is armed with a pair of saws, and with these she pierces holes in plants in order to form a resting place for her eggs. These flies are easily distinguished from wasps as their bodies are broadly attached to the thorax without any constriction.

We also examined the female scorpion fly (*Panorpa vulgaris*) which belongs to neuroptera, the dragon-fly family, and consequently has four wings. Its larvæ feed on rotten wood, and a wingless species is to be found in Scotland.

The great capture of the day was a rare beetle *Saperda populnea*. It is long and narrow with green and black markings and has long antennæ. We were specially pleased with this beetle, as Mr. Thornley does not think it has been registered for Westmorland.

We had a lovely time watching wolf spiders. They are dark brown and carry their eggs in a detachable sac beneath their body. We took an egg from one and placed it at a short distance, but they are apparently short-sighted little creatures, for we had to put the egg quite close to it before it was seen; but it wasted no time then in picking up the eggs and running away with it.

We saw several kinds of "daddies." The spring daddy (*Tipula vernalis*) has mottled wings; its larvæ are called "leather jackets," and are agriculturists' pests. A field of grass is sometimes entirely damaged by them. The female *vernalis* has a light brown body with a dark stripe down the centre of it, whilst the common daddy (*Tipula oleracea*) has a brown stripe on the edge of its wings. We also saw several giant daddies (*Tipula gigantea*).

Bog asphodel, yellow and purple loosestrife, Basil Thyme, and stachys were found out earlier this year than usual.

The flower list for July 1st numbered 103. As the above specimens are some of the least common we thought it not necessary to enumerate them.

A. G. BIGGAR.